

The Magic by Which One Young Woman Became a Show Girl.

The Remarkable Transformation Which Made Mabel Carrier a Broadway Beauty.

THE SUBSIDIARY. BY WILL N. HARBEN, Author of "Abner Daniel," "Westerfelt," &c.

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SYNOPSIS OF PRECEDING CHAPTER. Hiram Hillier in his hot youth killed Lynn Hambricht and escaped the penalty of the law. Haunted by remorse, he had been seeking a substitute for Hambricht. George Buckley is the son of a thief, a mountain farmer, who has been sent to the penitentiary. Hillier takes George from his bad environment, educates him and turns him into his grain warehouse. George's great danger is drink in moments of despondency. George yields once and Hillier tells him his story. George promises to justify the old man's hope for him. Hillier undertakes a gigantic speculation in wheat, resolving to risk his all in it and is aided in every move by George Buckley's advice.

CHAPTER III. The Wheat Deal.

HILLIER was alone in the office of the warehouse one morning about the middle of the following week when Kenner came in from the post-office, the morning's mail in his hands.

"What's gone a-whizzin'?" he said. "It's one-ten in the shade—away above water mark. Take a fool's advice. Mr. Hillier, get out while you can. I've got George's interest at heart the same as you have, and it's better for young men to go slow and be on the safe side."

Hillier smiled broadly and rubbed his hands together with an air of intense satisfaction. "You were just as badly rattled when it hadn't reached a dollar," he said. "Now, you tell George alone; if I'm willing to risk his judgment, with plenty of seeds behind the shoulders and made no reply. George Kenner shrugged in the door. "Hello, young Gould!" the cotton buyer cried out, jovially. "Are you weak at the knees?"

"Oh, you mean wheat," said Buckley, indifferently, as he went to his desk. "That's Mr. Hillier's affair."

Just then a messenger boy came in with a telegram. Hillier opened it with shaky fingers, but when he had read it he laid it on his desk quite calmly, a gleam of triumph in his eye. "Jacobs offers a dollar and a half," he said, impatiently, as he looked at the cotton buyer.

Kenner stared and the next instant the wall behind the stove.

"Somebody's crazy," he grunted. "Wheat can't stand at that."

"What do you think we ought to do, my boy?" he asked. "Remember, I only want your judgment. Let me tell the ceiling feet for most I'll never throw it up to you."

George was silent for a moment; the others hung on his lips. "You are putting me in a rather ticklish place," Mr. Hillier said. "I'd really rather not have the responsibility of as big a thing as this is entirely on my mind tell me what you would do if it was all your affair."

"Well," said Hillier, "you want to hold awhile longer. If it were mine," answered George, "I'd hold awhile longer."

"That settles it," cried Hillier, and he turned to write an answer to the telegram.

A few minutes later Hanks came in with his son Bob, a well-dressed young man past twenty years of age. The young man paused in the outer room, an expression of deep contempt on his face.

"Has that car?" he asked, looking at the sleek, black machine parked in the garage.

"Yes, it's at the platform now," the merchant answered, smiling at the boy's curiosity.

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Mabel Carrier - No One Can Give Her Points to Day.

MABEL CARRIER says that so far back as she can recollect she had determined to go on the stage, and she cannot recall a moment when she did not ardently desire to be not only an actress but a beautiful actress. Mabel knew her hands were white, her feet were not too large, and yet she did not look like the pictures. But a convent-bred girl doesn't have many chances of coquetting with her looks. At last, however, Mabel Carrier came to New York for a few months, polishing off at a fashionable school, and shortly afterward her parents reluctantly consented to her going on the stage. Then she set to work to improve her appearance. And she has so far succeeded that she is now regarded as one of the best-dressed and most distinguished looking women on the New York stage.

A NOVEL DINNER TRICK.



The next time that radishes appear on your table just remark carefully that you can lift up your plate without touching it either with your hand or with a fork, knife, spoon, steel, sugar-tongs, napkin, handkerchief, tablecloth, or any other cloth or with another piece of bread. Everybody will wonder how you are going to do it.

Take a good-sized radish, cut it in two crosswise, throw away the top and slightly hollow out the other part with your knife. Without touching the plate place this freshly cut and concave surface of the radish on it, exactly at the center, and press firmly, rubbing the face of the radish around on the plate a little as you do so. Then lift the radish by its long tap-root and you will see the plate come with it, as if the two were glued together.

The hollow radish, you see, acts like the well-known "sucker," a round piece of leather wetted and pressed on a stone and lifted by a cord attached to the center.

Amusements. MANHATTAN BEACH TO-DAY, 3.30 P.M. Shannon's 8th Band. P.M. SHANNON'S 8TH BAND. TONIGHT, PAIN'S POPPIL AT 8. AND GRAND FIREWORKS.

Amusements. LUNA INDIAN SUMMER PARK. CARNIVALS. SEPT. 7 TO OCT. 1. GRAND-SILVER SLIPPER. (Mat. 7.50, 25.50) With SAT. BERNARD.

Amusements. CASINO. THE RUNAWAYS. 14th St. Theatre, near 6th St. Mat. Wed. & Sat. LAST WEEK. NAT. M. WILLS. A SON OF REST. Commencing LABOR DAY MATINEE Mon. 8 P.M. Andrew Mack in Boucault's Arrabal-Pogue.

Amusements. DALY'S. THREE LITTLE MAIDS. Charles Frohman's and Geo. Edwards' Co. Matinee Saturdays. GARRICK THEATRE, 30th St. & W. 4th St. Matinee Saturdays, 2.15.

Amusements. JOHN C. RICE. VIVIAN'S PAPAS. THOS. A. WISE. HURTING & SEAMON'S. 125th St. Mat. 8.30 P.M. ROSA & FENTON. WILL WEST. To-Day. Billy Clifford, Truly Shattuck, Others.

MISS CARRIER'S STORY Told by HARRIET HUBBARD AYER

ture which stands out above all her good ones, let her consult a specialist. Modern surgery performs facial miracles. For instance, I saw that my eyebrows were just a trifle too close together. They needed shortening toward the nose and lengthening toward the temple. A cosmetic surgeon corrected this defect by permanently removing a few just a very few hairs near the centre.

"To lengthen the eyebrows toward the temple was a matter of careful, persistent brushing with an eyebrow brush and coaxing the new hairs by the use of an eyebrow grower."

"My hair was not of uniform color, but darker in spots, and always flying about my face. I found that irregularity of color was due to improper washing or shampooing, partly to a poor selection of soap and partly to improper rinsing and drying. I had the shampooing done by a specialist until I learned the method, and now I take care of it myself."

"The shampoo is a mixture consisting of the yolks of two eggs and the juice of two lemons. This is washed out with a soda made of pure white soap, and finally rinsed innumerable times with clear water, sprayed through a rubber tube. The attachment can be bought for 25 cents, and every woman should have one. This shampooing I do once a week."

"My complexion was one of my good points, but my skin was very delicate and I knew the danger of make-up, which is necessary on the stage. Its evil effects I fight with a hygienic soap, a face brush, plenty of pure water and a little carbolic acid. I use twenty drops of a weak carbolic solution to a large basin of water every night before retiring. I find this removes every trace of the make-up, and women in private life will find it invaluable for removing dust which clogs the skin."

"But I learned that it was not sufficient to cleanse the face regularly. More frequent bathing was needed to keep one fresh and girlish looking. I gradually increased my baths, until now I take three baths a day, a cold bath on rising, a hot bath in the afternoon before going to the theatre and a tepid bath before retiring. A hot bath is stimulating and should never be taken just before going to bed. It is a great brace before going on for a performance."

"A manicure literally altered the shape of my fingers by hand and finger massage."

"Like most girls of my age, I had tried to wear shoes that were too tight for me and with ridiculously high heels. The result was a distasteful array of corns and an incipient bunions. This naturally affected my walk. All these disfigurements were removed by a chiropodist, and at the same time this foot specialist instructed me in the matter of selecting shoes. I learned that a long, narrow shoe gives a prettier foot than a short shoe that cramps the foot, and a short vamp is better than a whole shoe that is too short. Shoes should be fitted as carefully as gloves."

"Next learned to stand with my shoulders back without thrusting the abdomen forward. I practised my vocal exercises with throat and chest bared, to make sure I was bringing every muscle into play. Gradually I could sing my throat growing more plump, and to exercise I added massage for the throat, chest and arms, sometimes using a skin food, sometimes electricity."

"As soon as I saw results I redoubled my efforts, increasing the exercises in physical culture and dancing. While I followed no precise regimen, I carefully avoided heavy, rich cooking, ate freely of fruits and salads and drank no alcoholic liquors whatever. There is nothing which will age a woman as fast as stimulants. It takes the bloom from her complexion, fades her eyes and her bad ones. Then she is in a position to enhance the one and diminish the other."

"If she has any particularly bad features which she is now regarded as one of the best-dressed and most distinguished looking women on the New York stage."

"She is a Casino girl show girl, and that means much for a Broadway show girl must not only have a beautiful face and an irreproachable figure, but her dresses, which are always gorgeous, must be worn by her so as to enhance their splendor and real value."

"But let Miss Carrier speak for herself. 'The first thing a girl should do,' says Mabel Carrier, 'is to take account of stock. Let her learn her good points and her bad ones. Then she is in a position to enhance the one and diminish the other.'

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Mabel Carrier When She Felt She Did Not Look Stylish.

"To the girl who wishes to be successful on the stage, beauty will lift her up several rungs in the ladder. A very attractive-looking girl, if she also looks well groomed, does not have to stay in the chorus—nor even stand there, Mr. Shubert gave me the bridemaid's role in 'A Chinese Honeymoon.' Beauty, in this day, includes good grooming. A girl who is not well groomed does not find favor in the eye of the manager, nor among her friends, for that matter."

"But one must look upon the acquirement of beauty as a means, not an end. If a girl adds to natural gifts the result of scientific grooming she must not think that is the climax. If she imagines that beauty will carry her comfortably through life she will lead an aimless existence. She will be a show girl to the end of the short chapter, for show girls must have youth."

"But if to beauty she will add ambition and hard work, she will find my visits to specialists in the care of my looks, but to this I have added lessons in singing and in French."

"Beauty is not everything;—no, but it is one of the essentials. It is easier to climb by way of the beauty route than by means of the muscle and the French. And it is a wise girl who picks out the nearest route which lies within herself in the proper appreciation and emphasizing of her good points."

Amusements. BROADWAY THEATRE, 4th & W. 4th St. Sat. 2.15. SPECIAL MATINEE LABOR DAY. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. MARSTIC GRAND CIRCLE, Broadway & 5th St. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. THE BOSTONIANS. 14th St. & Irving Pl. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. WIZARD OF OZ. 14th St. & Irving Pl. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. PABST. 14th St. & Irving Pl. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. MADISON SQUARE GARDEN, 11 A.M. to 12 P.M. FASHION SHOW. ADM. 50c. THE SETTING OF THE STYLES FOR 1934.

Amusements. KEITH'S. 5th Ave. Theatre. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. MINER'S. 5th Ave. Theatre. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. MYWIFE'S HUSBANDS. 25th St. & 1st Ave. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. COLUMBIA. 11th St. & 1st Ave. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. BRIGHTON. 11th St. & 1st Ave. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

Amusements. SUNDAY WORLD WANTS. Work Monday Morning. Sat. 2.15. Special Matinee Labor Day. Theatricals. William Fries & Co. Opera Success from the Savoy Theatre, London. A PRINCESS OF KENSINGTON, WITH JAMES T. POWERS.

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